

Please give so more will live

By Erin Martin
Staff Writer

"Need for blood: serious."
That plea can be seen in many of the large metropolitan newspapers across the country. People are being urged to donate a pint of their blood for persons in accidents and those about to undergo various forms of surgery. There are others, though, who need access to blood every day of their lives. These people are known as hemophiliacs.

Marty Corrigan, a freshman at Loras, is a hemophiliac. Last year Marty used a derivative of approximately 250 pints of blood, for various internal bleeding epi-

sodes. The Corrigan family also has three other boys who are hemophiliacs. Each year the four boys need a total of over 700 pints of blood in order to lead normal lives.

This year, to help meet some of the needs of the Corrigan family, the Loras APO in conjunction with the Dubuque Blood Bank is sponsoring a Clarke-Loras Blood Drawing. The drawing will be at the Dubuque Blood Bank, located in the Nesler Center, on Monday, Oct. 29 from 9:15 a.m. to 7:15 p.m., and on Thursday, Nov. 1 from 9:15 a.m. until 4:15 p.m. Anyone who is 18 years or older and in good physical condition is

eligible to give blood.

Letters explaining the blood drive, and further details will be in all Clarke and Loras mailboxes on Monday, Oct. 22. Anyone wishing to give blood is requested to return the blank to be found on the letter, in order to obtain an appointment.

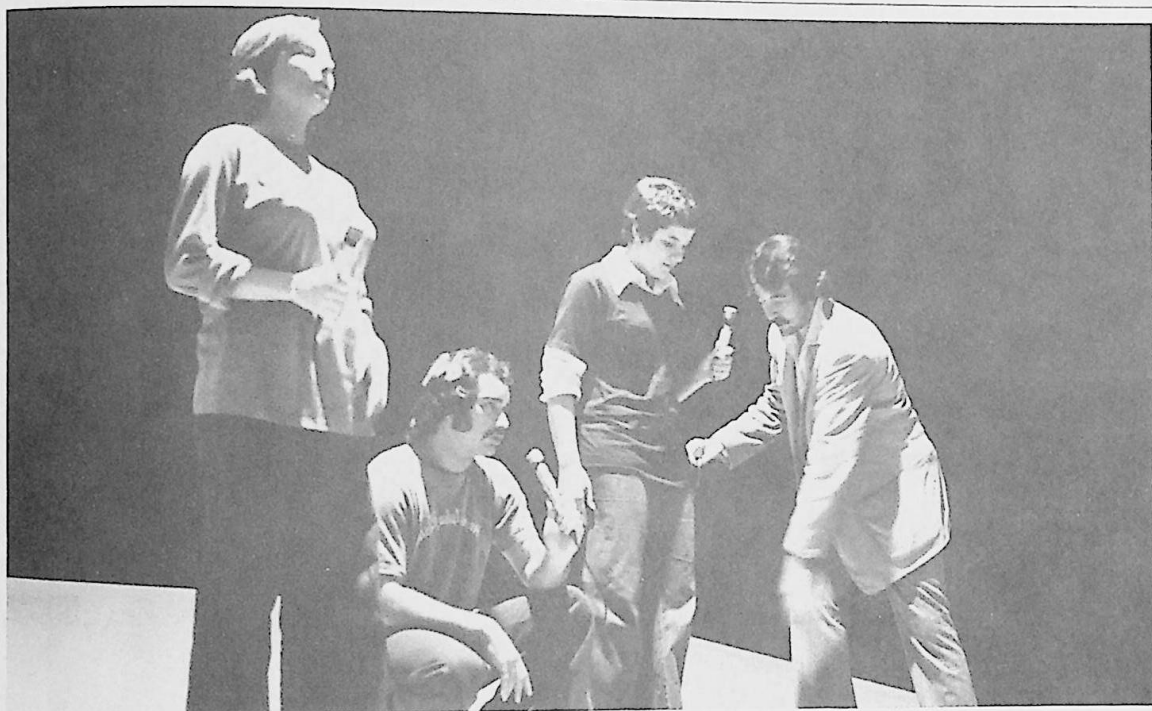
Margie Corrigan, a senior at Clarke and sister of the boys says, "This will be the 6th Annual Corrigan Blood Drive. Response for the drive in the past has been very good, and those of us connected with the blood drawing are hopeful that your response will be as generous as it has been in the past."

the C_QURIER

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CLARKE COLLEGE, Dubuque, Iowa

October 19, 1973



'Hamlet ESP' midwest debut

By Chris Beringer

Shakespeare. The name connotes a remoteness, an inapproachability for the modern audience. Not so in the case of "Hamlet ESP."

"You don't have to know 'Hamlet' to enjoy our play," said director and actor-in-residence Howard Renensland, Jr., about the upcoming midwest and college premiere of the Shakespearean adaptation. "Just come with an open mind," he said.

"It's a different kind of theater for Clarke, and Dubuque," Renensland continued. The aim of the production is for the audience to see through Hamlet's eyes, not just watch the actions of the character Hamlet. It's "In the mind's eye" as Hamlet says.

The audience perceives all characters just as Hamlet sees them, and reacts as he does. This participatory audience reaction is the key to what the play is about.

Involvement is first achieved visually by means of a "constructivist set" of slanting ramps. This

emphasizes the importance of the play's visual strength.

Also tied into the over-all visual effect is the costume motif. Athletic and rehearsal garb replace the traditional velvet and fluff of Shakespearean costume. "There's no fighting through valour to see the characters," Renensland said. The audience sees them as "energy forces" to be responded to.

The casual costuming also reflects the athletic style of acting to be employed. "Drama equals action," said Renensland. Like in a football game, it is the mass versus mass that creates a dramatic tension. It provides what Renensland called "a spiritual involvement for all mankind." The audience is drawn into the play physically first, and then is allowed to intellectualize.

"It's through action you change people's minds," Renensland said. The audience must move because the action takes place all around them due to the set design. "They are not allowed to vegetate," he

said. This adaptation, by Paul Baker, is unique also in that there are three Hamlets. Renensland views this as a way for the audience to see all sides of the person Hamlet at once. Also, these Hamlets repeat speeches at various times throughout the drama to show the recurrence of thoughts and motives in the character.

Director Renensland was a member of the original cast of the World Premiere of "Hamlet ESP." Playing the three Hamlets are Clarke students Dianne Oelerich and Cathy Hottinger, and professional actor Kenn Harden. Assistant to the director is Molly Sutton.

Performances are Nov. 2-4 at 8 p.m. Please share this unique theater experience.

around the dubuque colleges

Clarke's Social Board and the Loras Cultural Events Committee will sponsor "Second City," a satirical comic group from Old Town in Chicago, Oct. 20. Watch for details concerning time and place of the group's appearance.

A post-football game party will be held in the Clarke Union Oct. 27. Dubuque fan or otherwise, all are welcome to attend.

The registration deadline for the University of Notre Dame Mardi Gras weekend is near. Final date for make reservations with Peggy Maier is Oct. 22. Contact Peggy Maier if you are interested in the weekend, scheduled for Feb. 1-3.

United Fund kick-off

The United Fund Campaign for 1973 has been initiated at Clarke. United Fund supports various agencies in Dubuque such as Catholic Charities, Hillcrest, Dubuque Child Care Center, and the YM-YWCA.

Our Clarke goal is 25 cents per person. There will be representatives from United Fund collecting this week through Oct. 25.

There will also be a raffle for two dinners at the Pizza

Hut. The dinners have been donated by the management and all proceeds of the raffle go to the United Fund. Also to be raffled are six movie passes to Cinema-at-the-Mall and a \$5 gift certificate from Maurice's at Kennedy Mall. Tickets are 15 cents a piece or two for 25 cents. The drawing will be Oct. 24 during dinner.

If you have any questions or donations, please contact Chris O'Connell, ext. 684.

Loras begins drama season

"The Man Who Came To Dinner," a sparkling farce by George S. Kaufman and Moss Hart, opens the sixty-fourth season of the Loras Players.

The story deals with Sheridan Whiteside, a witty, cosmopolitan, radio-television celebrity with a glitter in his eye and venom on his tongue, who is deposited on a small town family when he is invalidated by a fall on the icy steps of their home.

As he proprietarily takes complete charge of the house, pandemonium reigns. He entertains a great variety of his celebrated friends, and as for those who are unable to visit—he either telephones them, or receives their

presents, ranging from penguins to cockroaches. He almost makes a mess of the lives of his host's children and of his faithful girl secretary, and does succeed in driving his nurse from her profession and into a napalm factory.

Playing the part of the irascible Whiteside is Bill Renk and Rita Breen is his secretary Maggie. His reluctant hosts are played by Janice Kochneff and Craig Colison.

Supported by a cast of twenty, "The Man Who Came To Dinner" runs Friday, Saturday and Sunday, Oct. 26, 27 and 28, at St. Joseph's Auditorium. Curtain time is 8 p.m. Ticket prices are adults \$2 and non-Loras students \$1.

Awareness workshop opens students' minds

By Carol Klema
Staff Writer

Last week Clarke College became the first institution to experience the World Awareness Workshop.

The workshop, conducted by Peg Hanlon and Pat Van Amburgh, sought to make people aware of responsibilities in the world community and to appreciate the contributions other countries and churches have to make to our culture and church.

Hanlon and Van Amburgh comprise one of three mission education teams in the U.S.

The workshop consisted of four encounters: perception, disparity of wealth, sense of mission and paralytic. A group of approximately 15 students, Sisters Elizabeth Coffey and Helen Thompson participated.

One of the goals of the experience was to see what values Christianity could offer, and "how our values (stack) up against Gospel values," Van Amburgh said.

Another objective was to change the stereotyped concept of "mission." Van Amburgh paralleled her reaction to mission misconceptions with college students' reactions to homecoming alumnae statements like, "You mean they don't have room checks?" She said that their

plan wasn't "to baptize those dirty savage people." Rather than bringing Christ to "those pagans," she and Hanlon told of discovering how Christ was already there.

"Each culture finds its own way to express Christianity," Van Amburgh said. Then, too, "mission" does not connote only foreign countries. "Mission is the responsibility of each of us," they said.

The mission education team came to Dubuque from Chicago. They prefer to work with the college-age group because this group is thinking more urgently of life decisions, they explained.

Besides the workshop at Clarke, they also held a workshop at Loras. At Clarke, the team found a spirit of honest searching and open questioning. Hanlon and Van Amburgh said they were "inspired by the girls at Clarke."

The team will be working with mission education for two years. Previously Hanlon spent five years in Bolivia and Van Amburgh was in the Philippines for six years. As members of the Maryknoll Community, foreign mission work is their purpose. Almost their entire community is working overseas. When asked if they intend to go back when the two year program is over, they replied "Of course."

A career counseling and placement lecture has been planned for Nov. 8 at 8 p.m. in ALH. Look for further information on the guidance and placement board outside of rm. 172B.

The Clarke-Loras Singers will present a JFK Memorial Concert Nov. 11 at 8 p.m. in TDH. The concert is open to the public. Tickets may be obtained from any member of the chorus.

Free tickets may be obtained in the Dean's Office for the Nov. 4 performance of the Dubuque Symphony Orchestra. The concert will be held at 3 p.m. in Hempstead High School Auditorium.

Drama season premiere declared 'smash success'

By Jane McDonnell, BVM
Clarke English Department

"Toys in the Attic," the Clarke drama department's first production of the season, was a smash success in more ways than one.

The feat of staging the heavy psychological and social drama by Lillian Hellman called for intense and intelligent directing, a set with real feeling and symbolic nuances, a cast that could sustain the violent and irrational tone to the point of fascination and plenty of production back-up.

"Toys in the Attic" had most of that. Its powerful dynamics overwhelmed the few flaws without erasing them.

A *Courier* preview focused on the psychological level of meaning in Hellman's "Toys." One of the greatest impacts of the actual production was social, with emphasis on interdependent racial-sexual themes.

Henry, the light-skinned Afro-American chauffeur, played by Byron Judge, functioned effectively as omniscient observer, the servant who saw and understood tangled family relationships and the hypocrisies of the dominant society. Private lives were public to him. His reflections and brief comments acted as revelation, quietly shattering for the audience.

Two other black characters, both women, manipulated events from off-stage. They initiated all the crucial action. Charlotte Warkins punished Cyrus for his rejection of her after an interracial marriage by suggesting the blackmail scheme to Julian Berniers, opportunist and heir to a decadent southern past, played by Howard Renensland. Charlotte's daring brought about the conflicts of acts one and two. Her good intentions for Julian were negated by the hex put on him by the conjure woman who gave Lily, Julian's immature wife por-

trayed by Kathy Callaghan, the knife with which to cut the thread of his new fortune. The violent results, marking Julian's and his family's final downfall, climaxed at the end of act three.

Roles were sustained throughout with remarkable skill. Howard Renensland, Clarke's actor-in-residence, and Cathy Hottinger took honors as the genial, unsuccessful brother and his balanced, sensible older sister. Andie Bednar and Kathy Callaghan were convincing as deluded sister and silly wife. Debra Skriba played well the hard-headed mother of Lily, Albertine Prine. She combined the observer function of Henry, her lover, and a more active part as member of the family.

Albertine was the only authentic southern woman, involved meaningfully with both minority culture, where the action originated, and the dominant society which failed to understand the passive nature of

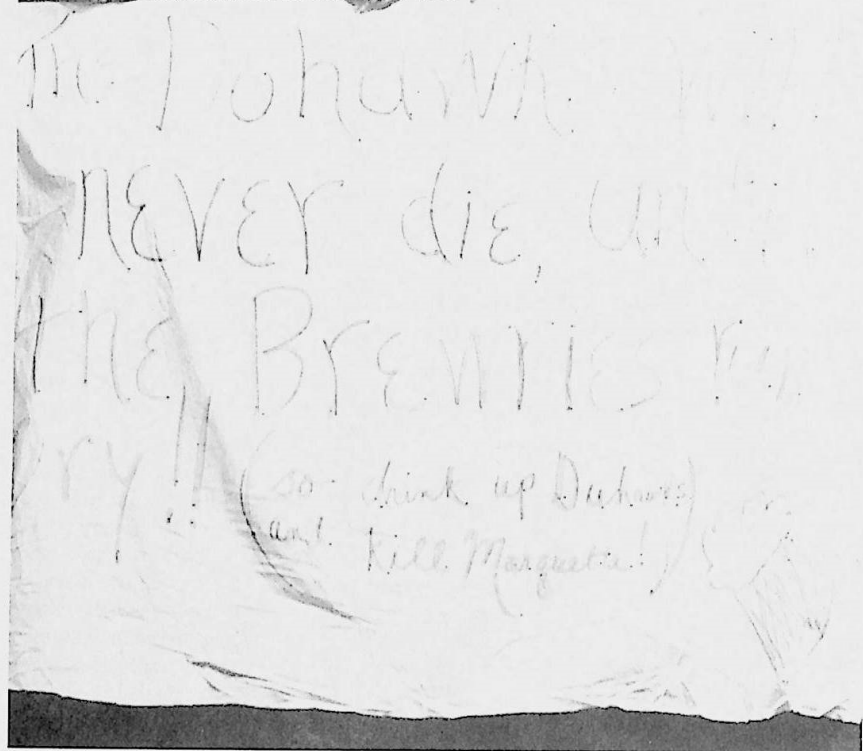
its role in the real world. The lives of the other women, Carrie, Anna and Lily, were presented by Hellman as ornamental and hidden—"toys in the attic."

The single set suggested a rundown, once genteel plantation house in New Orleans. It served effectively as a semi-tropical garden, sprawling gallery, and living-dining room.

The relentless tempo of the drama matched the tone of inevitable violence. It was right for the action but hard on the characteristic southern speech, becoming authentic-sounding New Orleans language pattern delivered at a midwest pace. As a result the audience was forced to strain for part of the dialogue.

The other flaw was the discrepancy that seemed to exist with the contemporary dress of all the actors and actresses except Albertine Prine. She was costumed in a more symbolic fashion.

Homecoming 1973



(Photos by Dave Ludwig and Jim Montalbano)

COURIER CAUCUS

Compete for what?

Dear Editor:

After last weekend, I think everyone realizes that there is a definite lack of understanding between the girls of Clarke and Loras. Instead of smiles and good times, Homecoming weekend was plagued with tears and tension.

In particular, I would like to call attention to the Homecoming Court and the farce that surrounded it. The simple election of the court and queen turned into a life and death competition between Clarke and Loras. For some unknown reason, one school had to be superior to the other. There was no room for equality here. Put yourself in the place of Sheila Hagerty. How would you like to be told time and again that you really were second choice? Or what if you were Jeannine Cleary? How would you feel if people kept telling you that you were not worthy because you were from a different school? I seriously

doubt if anyone really enjoyed themselves this weekend.

This is only one example of the strain between the girls of Clarke and Loras. It's time we all grew up and started acting like college students instead of high school teeny boppers. Everyone tells me that the Clarke and Loras girls are competing against each other. FOR WHAT?

If some of us can get along with each other, why are we letting these agitators hurt us. Is it really worth it?

Kris Trausch

To the editor:

Homecoming '73! An atmosphere of fun and excitement? Or was it really a misunderstanding blown out of proportion?

This year's festive weekend was a joint effort by both colleges, Loras and Clarke. It seems ironic that in this joint effort, there was not an equal participation.

It is with the decision of the selection of the homecoming queen that our frustra-

tions lie. If both colleges have shared equal responsibilities then WHY couldn't the queen be elected from either college?

If there was a conflict over the nominations, why wasn't this straightened out before elections? Was it really the nominations that caused the conflict, or could it have been the mere fact that a Clarke girl won over a Loras girl? Was the hassle over the election of the queen a valid one, or is there a hostility that lies deeper? These are the questions that we must put forth an effort to find the answers.

For many years Clarke College has stood behind and supported Loras College and vice versa. Is this cooperation going to stop now just because Loras has gone co-ed?

Homecoming is just one of the many examples of tension that has been building up in the past two years between Loras and Clarke girls. Why does this tension exist? Is it jealousy? Or is it just a lack of identity?

Some Concerned Clarke Students

crossword puzzle

Answer to Puzzle No. 109

S	I	P	R	I	C	A	C	R	A	B
T	A	I	A	C	E	S	H	A	P	S
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editor—chris beringer

writers and reporters—ellen edel, ellen enler, linda glodek, carol klema, martha middleton, fran o'brien, maureen o'hara, loreta reed, pat rush, mary beth ryan, paula scholl, sue schuster, mary jean timp, laurie wolf

photographer—steve moes